YVETTE GUILBERT'S SONGS

SHE DRAMATIZES "RARE AND CURIOUS BALLADRY."

Unfailing Variety and Vivid Suggestion in Her Rendition of Old and New French Pieces—Her Face and Manner Are Even More Eloquent Than of Old.

Yvette Guilbert gave yesterday afternoon at the Stuyvesant Theatre the first of three recitals of what the programme called "rare and curious balladry." The old French songs which made up half the number she sang—for even a diseuse may be described as singing—were curious enough; and of the rarety of such interpretation there can be no question.

The qualities of Mme. Guilbert's art are fairly familiar here. She possesses skill and inspiration that lift her interpretations, aided by the most meagre vocal gifts, into the realms of genius. Any regrets that her powers were never dedicated to the theatre disappear in the enjoyment of such a performance as she gave yesterday.

Mme. Guilbert needs no dramatist. She makes a tragedy out of a rustic ballad of the seventeenth century, and from the few verses of such a relic as "Le Jaloux et la Menteuse," an eighteenth century ditty of a jealous husband and a lying wife, she draws more mocking humor than any contemporary comedy of the inevitable Parisian can create. Then the rhymes about the little hunchback who kissed the pretty girl and told her not to mind what the neighbors say is a more delightful illustration of Gallic gayety than half a dozen Palais Royal farces could provide.

Whatever their mood happened to be Mme. Guilbert carried the message of all her songs with her unfailing variety and incisive dramatic suggestion. She is more generous of gesture than of old, yet it would be impossible to say that a movement was superfluous or that one expression of her eloquent face was redundant. Her voice colored sensitively to the significance of every word and her attitude sounded the note of every mood before she had spoken a word of the text. The exquisite diction that gives every letter its value and her unfailing variety in the oft repeated refrains—these traits yesterday helped to impress anew on her hearers how "rare" she is whatever the nature of her programme may be.

There were rustic and old ballads. The centuries ranged from the fifteenth to our own, and they naturally covered a wide range of emotions. Those who are not familiar with French need not hesitate on that account to attend the matinées to-day and to-morrow. E. B. Harris not only contributed to the recital a very interesting discussion of Mme. Guilbert's art but gave a synopsis of every song. It might be best, however, for Mr. Harris to omit from his witty and scholarly exclamations the story of poor Fido who went into the Englishman's ragout in the siege of Paris.

THE MARGULIES TRIO.

A New Composition by Taniev Revealed at Its First Concert.

The first concert of the Adèle Margulies Trio for the current season took place last night at Mendelssohn Hall. The programme consisted of Taniev's trio in D major, opus 22, Grieg's sonata, opus 13, in D minor for piano and violin and Mendelssohn's trio in D minor, opus 49. The Taniev composition was performed for the first time here. The music of this Russian is by no means unfamiliar to local concertgoers, for the industrious Russian Symphony Orchestra publishes not a little of it.

The trio heard last evening is in the stereotyped four movements, the second being of scherzo inclination and the third the slow movement. The first movement is the shortest of the four. It has only one important theme, the other being merely a subsidiary and not much used in the development. The movement is simple, direct, clear and concise and its coda is very brief. Its music dwells a little too fondly in the realm of the obvious.

The second movement exhibits the dancing of the Russian bear and is national in its idioms. Its form is that of a theme with variations, and while it abounds in rude energy it contains some effective writing in which each of the three instruments has something to say.

The slow movement is plaintive and meldoious, but moves on somewhat conventional lines of musical thought. The finale, which is introduced without pause after the third movement, is more pretentious than interesting. The composition as a whole cannot be regarded as important. It is one of those trios that pass in a night.

The evening was not favorable to the intonation of strings and consequently Mr. Lichtenberg had no little trouble with the E string of his violin. Owing to the atmospheric conditions there was an unwonted acidity in the playing of this capable chamber music organization. Miss Margulies at any rate was able to hold the pitch, for the piano, like the famous apparatus of Salem Scudder, cannot lie—providing, of course, it is correctly tuned. Miss Margulies did some well considered piano playing.

Next Week's Opera at the Manhattan.

"Tannhauser" on Monday will begin the sixth week of the season at the Manhattan Opera House, with Mmes. Mazarin, Doria, Duchene and Severina and MM. Zenatello, Renaud, Vallier and Lucas in the leading rôles. "Le Jongleur et Notre Dame" will be sung on Wednesday by Miss Garden and MM. Renaud, Dufranne and Lucas. "Thais" will be given on Friday with Miss Garden, Mmes. Trentini and Duchene and MM. Renaud, Leroux and Nicolay. Mme. Tetrazzini and MM. McCormack and Sammarco will sing "Lucia di Lammermoor" at the Saturday matinée.

Loie Fuller on Tuesday Evening.

The third and last appearance of Loie Fuller and her dancers at the Metropolitan Opera House will be on Tuesday evening instead of Tuesday afternoon, as originally advertised.

News of Plays and Players.

John Mason will soon close his engagement of three seasons in "The Witching Hour" and begin rehearsals of a new play in which he will star under the joint direction of the Shuberts and Harrison Grey Fiske. "The Witching Hour" will be continued with another company.

Sam Bernard will conclude his Casino Theatre engagement in "The Girl and the Wizard" soon after the holidays and will go on a tour as far as the Pacific coast.

Chauncey Olcott is to play an engagement at the Academy of Music in January in "Ragged Robin," a romantic Irish drama by Rida Johnson Young and Rita Olcott.

Miss Isabel Irving will appear in the leading part of "The Commanding Officer," to follow Margaret Anglin at the Savoy Theatre on Monday, December 27. With her are Robert T. Haines, Edward Martindel and Charles Millward.

Charles Frohman has completed the cast for "The Arcadians," the fantastic musical play from London, which will be produced at the Forrest Theatre, Philadelphia, on December 27. Some of the 100 members are Frank Moulan, Connie Ediss, Percival Knight, Julia Sanderson, Alan Mudie, Ethel Cadman, Alfred Kappeler, Audrey Maple, Lawrence Grant, Vivian Blackburn, J. Gunnis Davis, Eleanor Pendleton, C. H. Biddulph, Ethel Kelly, Stanley Jessup, Jane Hall, H. H. Meyer, Josephine Howard, E. H. Lyle, Esther Brunette, Tom Collins and Grace Studiford.

Earl and Lady Grey, Edward Sheldon, author of "The Nigger," John Corbin, literary manager of the New Theatre, and Mrs. Corbin, occupied the guests' box at last night's performance of "The Cottage in the Air" at the New Theatre.

BOOKS AND AUTHORS.

Mr. Howells contributes a particularly timely story to the January *Harpers*, which will be published as usual in time for the Christmas holidays. He calls it "A Morality," and the moral he points has to do with the mooted subject of overdoing Christmas present giving. The story presents a man and his wife engaged in tying up Christmas packages and various friends coming and going with their gifts. The scene is familiar to every household, and Mr. Howells hits off with much humor the many weak points of the institution as it now exists.

Georgine Milmine in her new "Life of Mary Baker G. Eddy" has revised the history published serially in *McClure's Magazine* and added much new material. In her final summing up of Mrs. Eddy's work she says "it is certain that the permanent value of suggestive therapeutics will ultimately be determined not by the inexperienced or the overzealous in any walk of life but through the slow and patient experiments of medical science; and this, too, will be the final test of the value of Mrs. Eddy's life work."

Mr. Arthur C. Champneys will publish soon a book on "The Ecclesiastical Architecture of Ireland." The work is the result of personal investigation and research extending over several years and will give new information concerning the sources of Irish architecture and decorative art and their relations with those of other countries. Most of the illustrations will be made from photographs taken by the author.

The French Société des Amis de Victor Hugo has decided to place a bust of the poet outside the farm of Papelotte near the field of Waterloo. It was here that Victo Hugo wrote a great part of "Les Miserables."

Having been brought up in the belief that the use of opium is a peculiarly Oriental vice, most readers will be startled to find in H. C. Weir's article on the subject in the December *Putnam's* that nearly a million people in America are addicted to the smoking of opium or to its use in some form. In the United States the drug has gathered more than twice as many victims as in any other English speaking country.

Myrtle Reed, the author of stories with felicitous titles, "Old Rose and Silver," "Lavender and Old Lace," &c., has entered upon a new phase of literary activity. She is writing a sonnet sequence which is to be called "Sonnets to a Lover" and will be published next year. The writing of sonnet sequences is an Elizabethan custom. Almost every one wrote or tried to write a sonnet sequence in the days of the brilliant court of the Virgin Queen—fops and dandies, poets and lovers, courtiers and men of dignity in the affairs of state.

Irving Bacheller states among the things he aimed to do in his new book, "The Master":

"1. To help along a feeling of brotherhood between man and man the world over.

"2. To suggest what can be done with a child's mind under training which compels it to depend upon latent but neglected powers and to feel its own way to truth.

"3. In my hero I sought to show the power of high thinking over one's mind and body; in my villain the like power of low thinking.

"4. I sought to show how a man would express himself in this modern world with a spirit like that of Jesus Christ in him.

"5. To make a strong plea for peace."

"Not hurting" was almost a religion with the late Richard Watson Gilder, according to the tribute paid to the dead poet in *Harper's Weekly*. "There is a writer who remembers going to him with a letter from the late Charles Dudley Warner and some manuscripts for sale. She was very tired and rather hungry and inordinately afraid, and it was a dreadful day. The rain was falling. The would-be author's feet were wet and her black gloves thoroughly damp, and Mr. Gilder came out of his office far eyed, preoccupied, forbidding. He stood up and let the lady stand; he listened with impatience and dismissed her cursorily." The writer could not restrain her tears when she left. Outside the rain was still pouring and she had left her umbrella. She returned fearfully for the umbrella, to find that in the interim Mr. Gilder had shed the formidable editor aspect. He was the poet and man with a soul magnificently free. He was interested and sympathetic, accepted the manuscripts and became a helpful friend of the writer, but he never liked to hear the story of their meeting told. "Don't remind me of it," he would say. "One may have done it so often when they were not obliging enough to cry and so one never knew."

Mr. E. Phillips Oppenheim works in the morning and his afternoons are free for golf and the evening for bridge, two games over which he is extremely enthusiastic. Mr. Oppenheim is reported to be one of the best bridge players in England and often plays at the same table with another novelist, Frank Danby (Mrs. Frankan). He has made the game one of the chief factors in his recent story, "Jeanne of the Marshes." Mr. Oppenheim's new story, now appearing serially, is concerned with international intrigue.

Thomas Wentworth Higginson notes a change in current literature in the writing of books dealing with the past. He says: "It would seem to grow easier every day for women to write books of what may be called social history rather than mere novels; and the material for this purpose increases richly with study." Miss Mary Caroline Crawford's new book, "Old Boston Days and Ways," is especially rich in gossip involving her own sex, the absence of which makes many of the books of her predecessors now appear so dull. The early historians scarcely thought of enlivening a book with any woman's picture, unless it were that of Abigail Adams. The new Crawford volume has without difficulty included thirteen such portraits and has taken for its very frontispiece the finest of them all, Copley's painting of Mrs. Richard Derby as St. Cecilia. "After all it is well that women have come to do their own editing," concludes Mr. Higginson, "and to provide also their own illustrations."

Inez Haynes Gilmore in her new story, "A Gift From His Youth," gives some good advice to those who think they are growing old. "There's no such thing as old age so long as you want to go on," she says. "If you've got the instinct to go on the strength will come. * * * Old age has nothing to do with the spirit. Some people are old at 20 because they've given up wanting to go on. Some are born old—they never wanted to go on. But you're young at 69 because you still want to go on. And you will. I know it." Miss Gilmore's story is published in the current *Atlantic*.

Dr. Wilfred T. Grenfell, the Labrador missionary and the author of "Adrift on an Ice Pan," and other books on the bleak country in which he works, was married last week to Miss Anna Maclannahan of Chicago. He will take his wife back to Labrador.

Dr. Washington Gladden in his "Recollections" says that his experience in the Columbus City Council convinced him "that a corporation in dealing with a city need not be expected to tell the truth. The men who gave me positive assurance respecting the purposes of the company were men on whose word I could have relied explicitly in any transaction between man and man, but as representatives of a corporation dealing with a city a different rule of morality seemed to obtain."

A few years ago James Oppenheim, the creator of the Doctor Rast stories, believed two things very strongly: first, that he couldn't write short stories; second, that he wouldn't if he could. His wife, however, thought otherwise. One morning she placed writing materials before him and said, "Now write." He groaned and lamented, but finally he wrote. A week later he tried again. After a while it became a habit. Mr. Oppenheim in spite of protests kept sending the result to the magazines until finally they were accepted and editors began to ask for more. This led to the writing of the Doctor Rast stories, which have appeared in the various magazines and a short time ago were collected in a book.

"Great letter writers, like other artists, must needs have the original birth gift, but this gift to ripen to complete fruition required certain fostering circumstances," writes Elizabeth Bisland of the "Japanese Letters of Lafcadio Hearn" in the current *Atlantic*. "Mme. de Sévigné and Lord Chesterfield were both reputed stiff and dry in conversation. Lamb's family sorrows forced him to turn to others for intimate intercourse, and the same was true of Thackeray. Stevenson's long exile made his pen his best means of fellowship. All these conditions combined to make of Lafcadio Hearn a creator of famous letters. His shyness was extreme. His life from his nineteenth year was a sojourn in foreign lands. * * * Intimate communication, mental companionship, could be had only by letters." Since the publication of his biography new stores of his correspondence have been discovered sufficient in material for a third volume. These letters will be published serially in the *Atlantic*.

Mr. W. J. Dawson discusses "The Modern Short Story" in the December *North American Review*. The three principles upon which the short story depends are, according to Mr. Dawson, "that the short story must be complete in itself, that it is short because it cannot be long, and that it consists of a single incident. "The most characteristic note of the short story is the immediacy. It is of its very essence that it should be dramatic from the start. If it fails to arrest attention with its first paragraph it is likely to fail altogether. * * * It was by virtue of this incomparable directness that Kipling at once arrested the attention of the public. 'His name was Charles Mears'—so Kipling begins what he calls 'The Finest Story in the World,' without preface, without preliminary. * * * "The true creator of the modern short story in American literature is neither Irving nor Hawthorne; that honor belongs to Poe."

A new book by the Right Hon. James Bryce, to be published soon, will be entitled "The Hindrances to Good Citizenship." The British Ambassador defines in this book the principles underlying popular government and the duties of citizenship. He gives as the three chief causes of the defective civic duty, indolence, personal self-interest and party spirit. The book will be published in England by the Oxford Press and in America by the Yale Press.

Col. Thomas W. Higginson, whose volume of essays entitled "Carlyle's Laugh and Other Surprises" is just published, has been elected honorary foreign fellow of the Royal Society of Literature of the United Kingdom. Col. Higginson is another eminent example of the remarkable longevity and activity of literary men. Born in 1823, graduating from Harvard in 1841 and bringing out his first book in 1863, he is still writing vigorously, publishing new books almost every year and writing articles on a variety of themes all the time.

It is a singular coincidence that two of the most important books of the year are by old men, and each is published on its author's birthday. "It Never Can Happen Again" was published on Mr. De Morgan's seventieth birthday, and "The Retrospections of an Active Life" was published on Mr. Bigelow's ninety-second birthday.

The six best selling books of the last month, according to the *Bookman's* list, are "The Silver Horde," "Truxton King," "A Certain Rich Man," "The Gorse Girl," "The Danger Mark," "Bella Donna." The best selling non-fiction books in Eastern cities, including New York, Boston and Philadelphia, are "England and the English," "Nerves and Common Sense," Chesterton's "Shaw," "From My Youth Up" and "Practical Farming."

Demetra Vaka (Mrs. Kenneth Brown), the author of "Haremlik," has been speaking on the life of Turkish women before various clubs in New York and Boston. She is frequently questioned in regard to her own nationality and each time she answers decidedly, "I am a Greek. I was and I shall be Greek."

Mme. Jei Ozaki, the writer of "Warriors of Old Japan and Other Stories," is a personal friend of Mrs. Taft, who met her in Tokio. One of the first copies of her book was forwarded to the President's wife.

Mr. Arthur Gilman, who wrote "My Cranford," has been elected a member of the London Society of Authors. Mr. Gilman is spending the winter, as usual, at Atlantic City.

Gertrude Smith, the writer of stories for little people, who has been spending several months in Wyoming, has left what she calls the "strenuous West" until next summer. Miss Smith has gone to Atlanta, where she is accustomed to make her winter quarters. One of the first copies of her new book, "When Roggie and Reggie Were Five," was a gift to Miss Ethel Roosevelt, to whose father it was dedicated.

Helen H. Sumner, Ph. D., whose account of "Equal Suffrage in Colorado" was recently published, is actively interested in documentary research for historical ends. She is now engaged upon a documentary history of industrial society in America. The work has been conducted under the auspices of the American Bureau of Industrial Research with the cooperation of the Carnegie Institution, of Washington. Dr. Sumner, who is attached to the United States Bureau of Labor and has made the labor policies of American democracy a special study, is the only woman among the distinguished board of editors.

The recent dramatic performance of Thomas Hardy's novel "Far From the Madding Crowd" was given at Dorchester by the Dorchester people themselves, and the chief characters, the farm servants and villagers, were all represented by the local citizens, whose ancestors live in Mr. Hardy's pages. A Dorchester citizen who made the dramatization with the approval of Mr. Hardy took the part of *Gabriel Oak*. In the sheep shearing scene in front of the manor farm a live sheep and an expert shearer haling from Mr. Hardy's native village were introduced.

A cinematoscope company has succeeded in persuading Mr. Hall Caine to allow them to take living photographs of him in his home among the flora and fauna of Greeba Castle. The result is a film 560 feet long reproducing his daily round. Mrs. Hall Caine, a lady rarely heard of, comes into the picture, dispensing tea. What Mr. Hall Caine received for the concession is not mentioned.

Gideon Welles's "Diary of the Reconstruction Period" is to be published early in the year. Mr. Welles retained his seat in the Cabinet throughout President Johnson's Administration. His diary, kept night by night, tells the innermost history of the troubled days of reconstruction and the impeachment of Andrew Johnson. All the great figures of the epoch appear in its pages—Andrew Johnson, Charles Sumner, Edward M. Stanton, Thad Stevens, Gen. Grant, Ben Butler and others appearing day by day.

The publication this week of "London in the Nineteenth Century" completes the "Survey of London," which was practically the last work undertaken by the late Sir Walter Besant. The new volume is filled with illustrations, many of them from old prints, and is sumptuously bound. Uniform with it are the six earlier volumes dealing with the city from the earliest times down to the beginning of the nineteenth century. The series justifies the comprehensive title given to it by Sir Walter Besant.

One of the lastest additions to the new series of translations of the novels of Anatole France is "Penguin Island," which is the work of Mr. A. W. Evans. If rumor is to be trusted this book has cost M. France a Senatorship. It appears that his Socialist admirers of the Federation of the Seine determined to make him one of the Senators of that Department, but changed their minds after reading the Penguin book, in which to their thinking the author made most irreverent fun of them.

Hiram Bingham, who wrote "The Journal of an Expedition Across Venezuela and Colombia," recently published, is often mistaken for his father, the Rev. Hiram Bingham. Both are authors and both graduates of Yale University, but the younger doctor received his degree of Ph. D. from Harvard. He is one of the youngest fellows of the Royal Geographical Society and is lecturer on Latin American history at Yale. Dr. Hiram Bingham, Sr., is known as the translator of the Bible into Gilbertese.

MRS. STONE'S WILL.

Widow of George F. Stone Makes Bequests Amounting to $1,600,000.

MORRISTOWN, N. J., Dec. 7.—Legacies amounting to $1,000,000 are provided for in the will of Mrs. Georginia C. Stone, which was admitted to probate in the Morris County Surrogate's office, yesterday. Mrs. Stone was the widow of George F. Stone, and lived on a large estate here in Washington avenue. She died recently in California, where she had gone for the winter for her health. The will is subject to a large State inheritance tax because of the many bequests to nieces, nephews and friends.

The public bequests are to New York City Mission and Tract Society, Woman's Branch, $12,000; to the Morristown Memorial Hospital, $20,000; to the local Young Men's Christian Association, $5,000, and to the trustees of the South Street Presbyterian Church for the use of the Market Street Mission, $15,000 upon the death of Mrs. Stone's maid, Rose Ward, who is to have the interest on the $15,000 as long as she lives.

The will further provides that a stepdaughter, Mrs. Margaret C. Spedden, shall receive $150,000 absolutely; also another stepdaughter, Mrs. Emma D. Kemeys, $150,000, both of this city. To her brother, Robert Colgate, the testatrix bequeathes $150,000 in trust, and at his death to go to his issue per stirpes; $150,000 in trust to her sister, Alice R. Wood, and at her death to go to Mrs. Stone's father's issue, and to Romulus R. Colgate, another brother, $50,000 absolutely.

There are also bequests of small amounts to various relatives and friends.

MAUD ALLAN TO DANCE HERE.

She Will Complete Isadora Duncan's Season When the Latter Returns to Europe.

R. E. Johnstone has engaged Maud Allan, the California girl, who has been dancing in London, to come here to fill out the season interrupted by the return of Isadora Duncan to Europe. Miss Allan has been dancing for two years at a London music hall. She is a pupil of Isadora Duncan, who also is a native of California.

Miss Allan will make her appearance on January 20 at the Metropolitan Opera House with a full orchestra.

New Theatre Officers Reelected.

The officers of the New Theatre were reelected at a meeting yesterday afternoon. They are: President, William K. Vanderbilt; vice-presidents, Clarence H. Mackay and William B. Osgood Field; treasurer, Otto H. Kahn; secretary, Rogers Winthrop; directors, Winthrop Ames, John Corbin and Lee Shubert.

Memorial Mass for Hugh McLaughlin.

The annual memorial mass for the late Hugh McLaughlin was held yesterday on the fifth anniversary of his death at St. James's Pro-Cathedral, in Brooklyn, in front of the Cararra marble altar which he presented to the church. Marchioness McLaughlin, the widow, and the other members of her family and many old friends of the deceased were present.

Emmet Ball on February 7.

The annual ball of the Brooklyn Emerald Society for the benefit of the Roman Catholic Orphan Asylum will be held on Monday night, February 7 at the Waldorf-Astoria, where the society has held these annual functions since the burning down of the old Brooklyn Academy of Music.